"Maytime" Opens To Cheering Crowds, Loew's Toronto.

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 51 | TORONTO 2, CANADA | April 10th, 1937

START NOW!

USE YOUR LOBBY!
USE YOUR ADS!
AND PUBLICITY!
USE YOUR HEAD!

(Showmen! Here's a real opportunity!)

Next page—

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

Night Must Fall

(and so must your house record

Because M-G-M *dares* again and comm
through with a thrill-hit! *Differen*
Unique! Startling! Nothing to compa
with it! And remember this: Robe
Montgomery's daring, terrifyin g
brilliant new role will steal drama
acting honors this year! The next B

Robert Montgomery *and* **Rosalind Russell** *in* **NIGHT MUST FALL** *with* Dame May Whitty • Alan Marshall • MerleTottenham Kathleen Harrison • *Produced by* Hunt Stromberg • *Directed by* Richard Thorpe • Based on the astonishing international stage success • An M-G-M Picture

Souvenir Coronation Digest Published Coronation Week, May.

Canadian Moving Picture DIGEST

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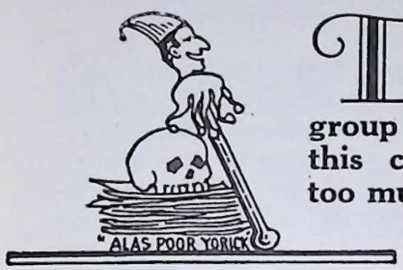
RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Representatives:
Leon S. Stone
Elgin St., Gordon, N.S.W., Australia.

Vol. 28, No. 51 | TORONTO 2, CANADA | April 10th, 1937

STUDY THE STARS FOR KNOWLEDGE



THIS week's Digest has an RKO-Radio presentation of a group of pictures which this company cannot say too much about, because of their individual as well as collective quality. You have heard the old story of the man who asked his listeners if anyone had been in Tahiti, and learning that no one had been there, he added, "Well, then, I can speak freely". The same rule should apply in the matter of picture product, no one but the producers, the distributors know anything about their respective company's product, and if your potential customers, the exhibitors are to know, YOU MUST SPEAK FREELY.

The RKO-Radio presentation announces, Katharine Hepburn and Franchot Tone in "Quality Street; Paul Muni and Miriam Hopkins - "The Woman I Love; Fred Astaire and Ginger Rogers - "Shall We Dance?"; Edward Arnold, Cary Grant, Frances Farmer and Jack Oakie - "Toast of New York"; Joe Penner, Parkyakarkus, Milton Berle and Harriet Hilliard - "New Faces of 1937"; Fred Astaire - "Damsel in Distress"; "Gunga Din", directed by Howard Hawks; Joe E. Brown - "All Is Confusion"; Ginger Rogers - "Vivacious Lady", and Bobby Breen - "Make a Wish".

Study the stars for knowledge, it sounds like an old-time axiom, because wise men always have made a study of the stars. After twenty-three years of active participation in Motion Pictures, The Digest has learned that you cannot go wrong with stars, and that is why Emerson, of literary fame, told his readers to, "Hitch your wagon to a star".

Exhibitors, you have discovered, that the producers in our Industry who survived the Depression Deluge, swimming on top of Submerging Bankruptcies, were those producers who hitched their production activities to stars.

While it is quite true, that there have been pictures with unknown names make good, because there was star-material in the unknown star, or stars, it is generally true, that any exhibitor is putting his money on a favorite in the box-office race, who plays pictures with stars. We repeat, "Study The Stars For Knowledge".

SPRINGTIME IS "MAYTIME"

LOEW'S, Toronto is proudly presenting that delightful musical, "Maytime" with Jeannette MacDonald and Nelson Eddy, two names which at once set you singing the tuneful, haunting melodies of "Maytime".

The successful run of "The Last of Mrs. Cheyney" with Joan Crawford, Clark Gable and William Powell, postponed the scheduled opening of "Maytime" until this coming week, but since it is Loew's customers who follow the Roar of Leo the Lion, and who insisted in telling their friends to go and see "The Last of Mrs. Cheyney", it was these same patrons and friends, all paying customers, who forced Toronto to wait for "Maytime".

The reports from all points North, South, East and West on "Maytime" have started a chorus of exhibitors singing, "Happy Days Are Here Again", and we heard, we hear a lot in Canada, you would be surprised what long ears our Digest has, that exhibitors all over the country have laid aside their extra profits on "Maytime" for next season's Florida holiday.

RAY PRESENTS

RAY LEWIS

TATLER, which is another name for Ernest Fredman, good old Fredman of wining and dining fame, otherwise the Daily Film Renter of London, has been commenting on the Film market in Canada for British Films. Before going into this question, I must explain, that the 'wining and dining" fame of our Fredman has no relation to those virtues possessed by Dr. Samuel Johnson of Ye Cheshire Cheese Inne days, for Fredman drinks only water, and eats sparingly, but rather it is due to the fact that his popularity in the British Film world precipitates such a flood of invitations, that I have often wondered how Fredman found time for Tattling! However, without further ado, let us consider this British Film question as it relates itself directly to Canada.

Tatler has been informed, that the market in Canada does not offer sufficient revenue to a certain producer to distribute his pictures in Canada. Sometime ago I heard from this certain producer, who marked his letter "Personal", and therefore, I respected the privacy of the information, but, since the informant is telling the Tatler the same thing, plus more allegedly private information, why should there be any need for secrecy, and why should Canada be given a black eye; for "Valiant is the name for Canada," in respect to British Films.

When Tatler talks about N. L. Nathanson and monopoly, he is talking about Paramount Pictures, which controls Famous Players Canadian Corp., for Mr. Nathanson is now a president, on salary; and when Tatler states that "N. L." would not guarantee a certain company four hundred pounds ($2,000) for each picture, and that is the reason this company has stepped out of Canada for the past two years, in fairness to Canada, our side of the question should be discussed.

LONDON FILMS (Korda), British Lion (Sam Smith), Twickenham (Julius Hagen), Gaumont-British, British Dominions (Herbert Wilcox), plus the independent British pictures which have come into Canada, plus British pictures made in England by American companies, have all been distributed in Canada during the past two years. The only trademark which has been missing in Canada is the BIP—the John Maxwell producing company's pictures, of which Arthur Dent is in charge of distribution.

I should know something about BIP, and Arthur Dent and John Maxwell know just why I should know. Others in the Film Industry in America know why I should know, also; and if Tatler does not know, or anyone in England does not know why Arthur Dent and his company are out of Canada, it is because they are all "hush-hushing" the matter to save the name of British integrity.

I have tried faithfully to forget the past, and to be friendly for England's sake, but this attack upon Canada is beyond my power to remain silent. You reap what you sow always, and no company can have the hurrah advertising and exploitation which BIP received in Canada from Regal Films as a start-off, and from The Digest, and involve itself in a damage suit, necessitating the absence of its product from Canada for close to two years, and then expect to make a comeback with product inferior to other Brtish trademarks which have built up a prestige, and a business in the Film Market in Canada during BIP's absence!

WHEN BIP returned to Canada, Korda had established an excellent market for London Films, Gaumont-British was making substantial profits, and had opened up its own Exchanges in the United States, and incidentally established an American affiliation of such importance, that it had to react advantageously, not only in the United States, but in Canada. We will forget for a time the other trademarks which usurped the playing dates available for British product in Canada.

Add to the disadvantage of not being in the Canadian market for two years, the fact that John Maxwell does not believe in advertising. He told me that he saw no need to advertise a picture, when he could make fifty, or one hundred thousand dollars profit out of it without advertising. When I said to him, that with advertising he might have made a profit of five hundred thousand dollars, he just thought another Canadian was trying to tell someone in England how to run their business, and that such telling was just another instance of "Smart-Aleck Aemericanism".

Gaumont-British is satisfied to distribute its product in Canada, Korda is satisfied to distribute in Canada, other British trademarks are seeking to retain and obtain a market for their British Films in Canada; THEY are not shouting, "Monopoly" as an excuse for their lack of Showmanship and Business Sense.

(Continued on Page 5)

RKO Radio Nets $714,000 First 8 Weeks, 1937.

FRED ASTAIRE
GINGER ROGERS
KATHARINE HEPBURN
PAUL MUNI
MIRIAM HOPKINS
FRANCES FARMER
JACK OAKIE
EDWARD ARNOLD
FRANCHOT TONE
CARY GRANT
JOE PENNER

These Big Names in Five Big Pictures Right Away

PARKYAKARKUS
MILTON BERLE
EDWARD EVERETT HORTON
HARRIET HILLIARD

ision of glowing loveliness sparkles on the screen.

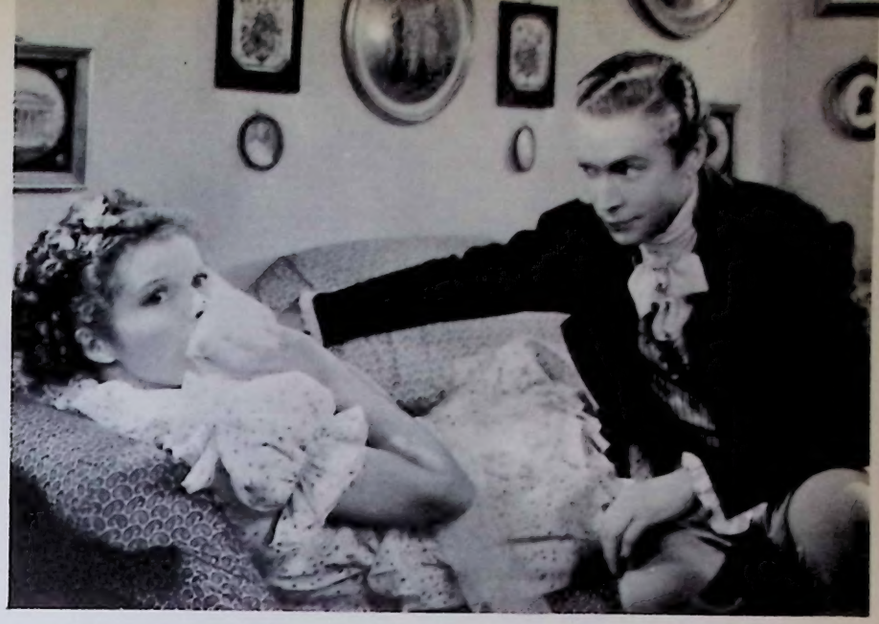
KATHARINE HEPBURN · FRANCHOT TONE

Quality Street WITH

ERIC BLORE
CORA WITHERSPOON

RKO RADIO PICTURE

Greeted with the warmest words of praise within the gift of trade and fan critics, newspaper columnists and radio reviewers, "Quality Street" currently is proving itself a vigorous contender for top box-office honors. . . In first-run showings during Holy Week and in a score or more openings Easter Week it attracted the kind of business that makes showmen glad they're in the theatre business. . . Cash customers have added their ticket-buying okay to the preview opinion that this hilarious comedy romance is Hepburn's best since "Little Women."...



"Oh, dare I let him know that I am me—and not the awful flirt he thinks the other me might be? . . . What shall I do?"

"Tell me, Phoebe, do you think he recognized me? I seem to feel that all the time he was laughing at me."

always look to Muni for the outstanding role. . . And Muni never oints! . . . Winner of the Academy last year, he has only himself to top ar. . . Here is the role, the story, the the production, that give him the unity! . . . Muni and Miriam Hop- vith Louis Hayward, in a love story clear, so sharp, so bold and so striking ckground and treatment as to lift great stars to glorious new greatness.

Muni won the

Two took off at dawn . . . but only one comes back! . . . Another closed page in the flaming diary of the Fighting Squadron.

Those stolen moments in Paris . . . Those eternities of bliss lived in the time-stopping hours before a red dawn!

PAUL MUNI
MIRIAM HOPKINS
The Woman I Love

WITH
LOUIS HAYWARD

DIRECTED BY ANATOLE LITVAK

FROM THE NOVEL "L'EQUIPAGE" BY JOSEPH KESSEL. PUBLISHED BY LIBRAIRIE GALLIMARD

RKO RADIO PICTURE PRODUCED BY ALBERT LEWIS

"Yes, my Lieutenant . . . my friend . . . That is her picture . . . She is the woman I love . . . and who loves me! . . . Denise . . . Denise . . ."

edals for the heroes

Edward Everett Horton in a ballet?

re in the "battle for the laughs."

George Gershwin hums it . . . Ginger swings it!

FRED ASTAIRE
GINGER ROGERS
IN
SHALL WE DANCE
WITH

EDWARD EVERETT HORTON
ERIC BLORE
JEROME COWAN
KETTI GALLIAN
WILLIAM BRISBANE
AND
HARRIET HOCTOR

MUSIC BY
GEORGE GERSHWIN

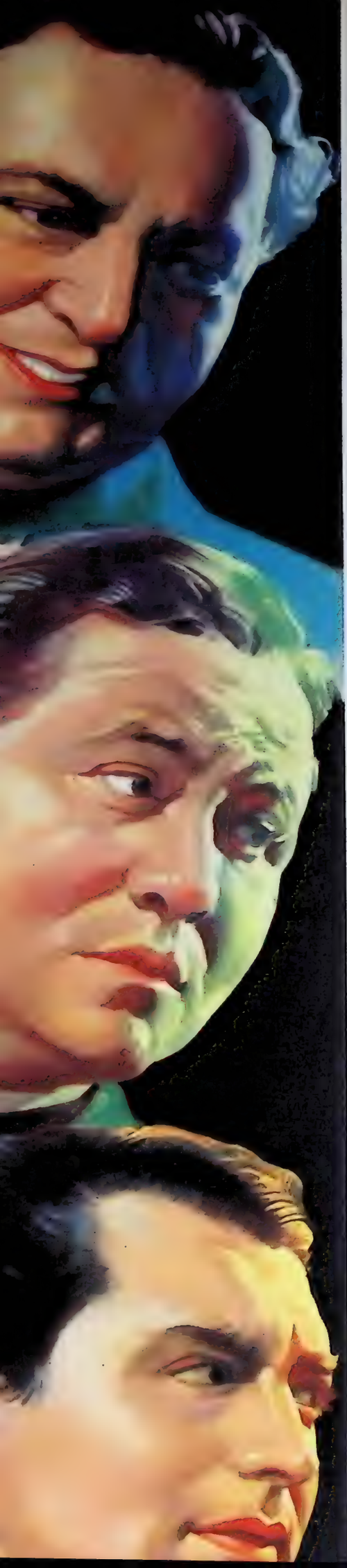
LYRICS BY
IRA GERSHWIN

DIRECTED BY MARK SANDRICH
PANDRO S. BERMAN PRODUCTION

RKO RADIO PICTURE

Ginger stops stomping to grab the baton . . . "Give, boys!"

Millions of fans have wondered if Fred and Ginger can possibly top the marvelous things they've done in the past—the things that have made their pictures break theatre records everywhere! . . . The rousing answer is on the screen! . . . One after another come the unexpected twists, the striking evidences of originality and entertainment greatness—from gasping big production numbers to intimate comedy delights! . . . And Gershwin's musical score! . . . Already it's Hollywood gossip that it embraces more than any picture's rightful share of hits! . . . If there's any more exciting news in show business than the fact that a new Astaire-Rogers show is ready, it's the further fact that the queen and king of song and swing have bigger and better surprises than ever.



EDWARD ARNOLD
CARY GRANT
FRANCES FARMER
JACK OAKIE IN

THE TOAST OF NEW YORK

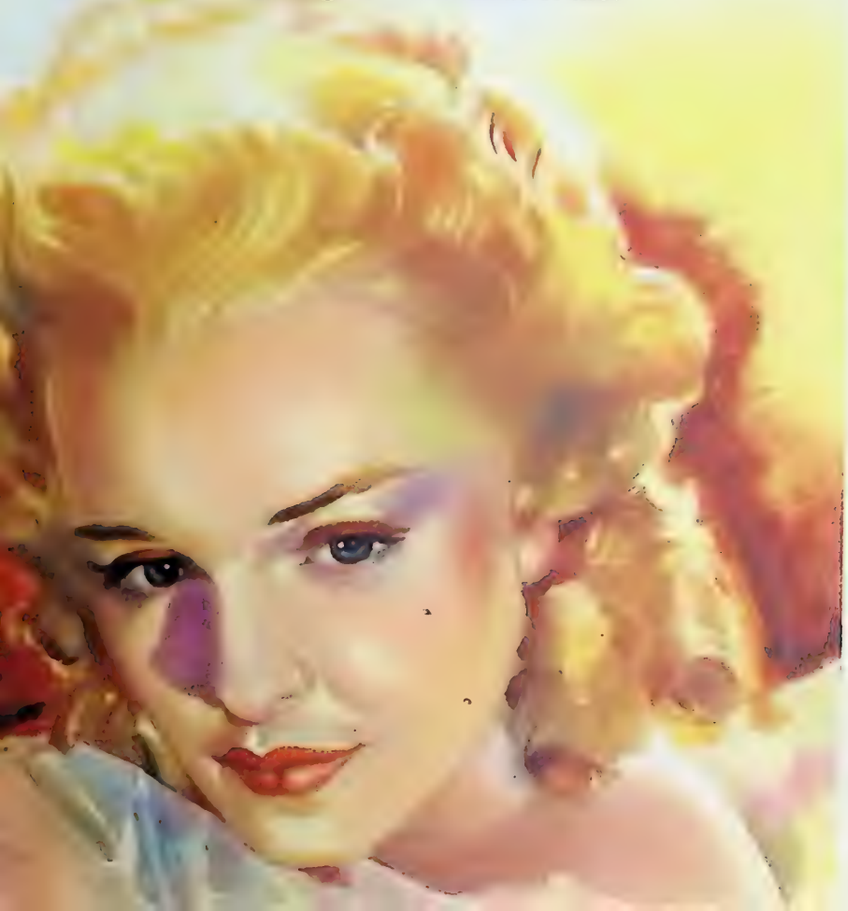
RKO RADIO PICTURE

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION

Wasp

d hefty hips . . . Ah, girls were an armful then!

Those were the days of REAL revelry on Broadway! . . . the days when a man could drink champagne from a chorus girl's slipper and be the lion of the hour—if he could afford it! . . . Those were the times for making millions—and spending them on high living . . . the days when the young industrial giants who were marching with the surge of America trod in glory across the most glamorous age of the wildest, wickedest city in the world! . . . Jim Fisk, Daniel Drew, Commodore Vanderbilt and all the others —the blue bloods and the red bloods, rivaling each other in business and romance to get the most out of life!



Conspiracy! . . . To gain control of the Erie Railroad? . . . To corner the country's gold? . . . or just to learn the romantic plans of their perpetual rival?

There's danger in the glance of this dancing girl from France! . . . Fleurique, as played by Thelma Leeds.

"Today, I am a man," theme-lines Milton Berle, with Parky to the left of him and Jo-Jo Joe to the right! Three great comedians in the world's greatest fun feature!

NEW FACES OF 1937

Like the weather, of which Mark Twain said, "everybody talks about it but nobody does anything," is the proposition of new faces for your screen!... RKO-Radio has DONE something... Given you a grand new musical show of new ideas, introducing a host of NEW FACES, bolstered by draw names of unquestioned strength... Names of outstanding radio stars, with millions of followers... Names covering types of entertainment to bring everybody into your theatre... and countless new faces to make the folks come back again and again!

Harriet Hilliard, whose silvery voice and magnetic charm captivate the airways!

Joe Penner gives his all to art ... and all he gets is laughs!

ROM NOW ON RKO RADIO LEADS THE PARADE . . .

THE KIND OF A PARADE YOU WANT TO MARCH IN!

. . . THE PROOF IS IN THESE FIVE BIG SHOWS—

MADE, EDITED, READY FOR RELEASE . . . ONE

AFTER ANOTHER! . . . BUT THE PARADE HAS ONLY

STARTED! . . . AMONG THE PICTURES EQUALLY

AS BIG YET TO COME ON THIS PRESENT

1936-37 PROGRAM ARE FRED ASTAIRE IN

"DAMSEL IN DISTRESS," WITH GERSHWIN'S

MUSIC . . . HOWARD HAWKS' DIRECTION OF

KIPLING'S "GUNGA DIN" SCREEN PLAY BY

HECHT AND MacARTHUR . . . JACK OAKIE

IN "SUPER SLEUTH" . . . ANOTHER BIG

HEPBURN PICTURE . . . BOBBY BREEN IN

"MAKE A WISH" . . . GINGER ROGERS

IN "VIVACIOUS LADY" . . . BARBARA

STANWYCK IN "A LOVE LIKE THAT"

. . . JOE E. BROWN IN "ALL IS CON-

FUSION" . . . AND AN OUTSTANDING

SCREEN PRODUCTION STAR-

R K O
RADIO
PICTURES

DIGEST REVIEWS AND PREVIEWS

(*Continued from Page 6*)

adults of the world for many years, both in book-form and through the medium of the screen. It was made first as a silent a dozen years ago, and since that time has been made as a talkie in France and Germany.

RKO-RADIO, for their version of the well-known tale, imported the star of the French production, Anton Walbrook, to play the title lead. Walbrook is a new face on the American screen, and if it is possible to judge an actor's ability and prospects from one film, I should say that RKO has a real "good thing" in Monsieur Walbrook. He is tall, handsome in a virile fashion, and an actor of superlative talent. He scores as heavily in the gentle love scenes with Elizabeth Allen, and the heart-rending scenes with his screen mother, Fay Bainter, as he does in the bear-fight and battle sequences.

DEALING with the efforts of Michael Strogoff, a courier of the Tsar, to reach a besieged Russian army at Irkutsk during a sudden uprising of the Tartar hordes, the picture abounds with breathless occurrences. These include the shadowing of the courier by a woman spy; his rescue of the spy from the attack of an enraged bear; his meeting with the traitor commanding the Tartar rebels; his romance with the Russian girl who accompanies him on his perilous journey; his fight with Tartar pirates on a Siberian river; his capture by a Tartar patrol as he tries to reach the Russian lines; the intensely dramatic moments when he is condemned to be blinded by having a white-hot sword passed over his eyes; the death of the beautiful spy; and his triumphant revenge on the Tartar leader in the palace at Irkutsk.

THESE are only a few highlights of the picture which includes two thrilling battle scenes, in which no less than 10,000 extras, many on horseback, took part. The brilliance of Director George Nicholls, Jr., is especially evident in these spectacular battle scenes.

THE picture is heavily dramatic, but fortunately the drama is constantly being relieved by the romance between Strogoff and Nadia, and the comedy of the two war-correspondents, played by Eric Blore and Edward Brophy.

ALL the principals portray their roles with great efficiency. Akim Tamiroff,as the Tartar leader, giving a performance that far surpasses his splendid work in "The General Died at Dawn". Tamiroff makes the character of Ogareff one of the strongest we have seen for some time.

FAY BAINTER as Strogoff's mother, Elizabeth Allen as his sweetheart, and Margot Grahame as the lovely spy, carry the feminine roles with complete success, with Miss Bainter being particularly outstanding. Eric Blore and Edward Brophy contribute a number of welcome laughs as the English and American war-correspondents. Others in the cast include Paul Harvey as the Tsar, Paul Guilfoyle as an aide of Ogareff, William Stack as Grand Duke Vladimir, Oscar Apfel as a general, and Francis Macdonald, Matthew Betz, Frank Lackteen, Ward Bond and Crauford Kent as Tartar leaders.

THE production is extravagantly mounted, with many lavish sets. Those that will particularly catch your eye are the shots of the Tartar camp, with its massive tents, and the palaces at St. Petersburg and Irkutsk.

MARK this picture down on your booking sheet as one of the really worthwhile pictures of the year. It is a Pandro S. Berman production.

"Fay F."

* * *

NEWS FROM THE MARITIMES

BY ALICE FAIRWEATHER

THE epidemic of flu has taken a heavy toll in the Maritimes, not fortunately in fatalities but in the attendance at theatres. This is true especially of Nova Scotia where five theatres have had to close their doors under orders from the Health Authorities. Digby, Annapolis, Kentville, Shelbourne and Lunenburg are towns affected to date. The germ while not a dangerous one has been most contageous and in the Provinces there is hardly a household which has not been affected.

* * *

ON THE SICK LIST

Wishes for speedy return to health are being extended to several prominent members of the Motion Picture Industry who are ill at present. N. W. Mason of New Glasgow is in hospital in Montreal, "Joe" Franklin is a patient at the Saint John Hospital, and Fred Winter of the Capital and Empress Theatres at Moncton, N.B., has been confined to his home for some months. Their many friends are joining in hopes that they may all soon be well on the road to recovery.

* * *

THE DAVIDSON FILM REPORT

An interesting Film report was given by the Municipal Film Convener, Mrs. J. A. Davidson of Rothesay at the Annual meeting of the Saint John Chapter which comprises twelve Primary Chapters, with 453 members, recently. Mrs. Davidson spoke mainly of British Films, but drew attention to several noteworthy Hollywood productions recently produced, and praised their excellence. She quoted Lord Hewett's sayings that "Films do not make criminals". She gave credit and gratitude to Regal and Empire Film Companies, who had materially assisted her in her work, and to the Chairman of the Board of Censors for information and help.

Third Week, Uptown, Toronto, for "Wings of the Morning".

WASHINGTON FILM DIGEST

(Special To The Canadian Moving Picture Digest By George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D. C., April 6—(CTP)

DECLARING that he had received requests from various independent motion picture people in his state, Senator Morris Sheppard of Texas, Dean of Congress, has introduced a new copyright bill, S. 2013, which would make it necessary for authors, composers and publishers to identify the use they make of material in the public domain, and leave the question of damages to the direction of the court, it was revealed here this week.

"My bill is to amend the copyright act approved March 4, 1909, having direct effect on the Motion Picture people of the country," Sheppard told The Canadian Moving Picture Digest, "it will place the responsibility for the public performance of music on the person originating the performance."

The bill contains a provision to pay to copyright proprietor, in the case of an infringement by radio-broadcasters or Moving Picture producers such damages as the court shall appear to be just, provided that the responsibility and liability for the use of copyrighted material in broadcasting on two or more stations simultaneously shall rest solely with the station originating the performance.

The bill has been referred to the Senate Patents Committee. Asked if he expected to cooperate with Senator F. Ryan Duffy (Wisc. Democrat) concerning copyright legislation, Sheppard stated he did not. "I expect to press vigorously for hearings before the committee on this bill," he said.

* * *

JAPANESE FILMS FOR AMERICA?

ACCORDING to a recent cable to the United States Department of Commerce, distribution agencies for Japanese Motion Pictures will soon be established in Los Angeles. The move is being made, the cable from Tokyo states, to meet the demand for exchange of Japenese films.

It was pointed out at the same time that German, Austrian, Italian and Swiss governments recently requested the foreign office to exchange films.

* * *

"STOP INVESTIGATING - - LEGISLATE!"

SERVING notice he is securing "some extremely important additional facts" concerning Paramount and Radio Keith Orpheum and other cases before his select Committee can complete its final report, Chairman Sabath told this correspondent that his bankruptcy reform bill would be reported favorably from the house judiciary Committee "within about a week". Sabath bill would create a conservator to handle such cases as Paramount and R.K.O.

After elaborating on charges of impropriety against the Sabath Committee, Congressman Church, Republican and another Illinois representative, demanded in the House this week that the Sabath Committee "make its final report. My thesis is that the activities of the Select Committee have been such that it does not retain the confidence of the people. My thesis is that we need legislative action and not just stump speeches as to the bondholder's needs. Stop investigating . . . Legislate!"

The aged Illinois Congressman later declared that Church's assaults on his committee would boomerang to expediate passage of the Sabath Bankruptcy reform bill. He pointed out Church held his fire until "three days before hearings started in the Judiciary Committee on my bill."

* * *

HAYS URGES SELF REGULATION

CONGRESSMEN and Senators sponsoring Motion Picture legislation on Capitol Hill showed keen interest in the report issued this week by Will H. Hays, President of the Motion Picture Producers and Distributors of America who urged self regulation within the Industry itself rather than legislation by Congress as a solution of the Industry's grievances.

"It has been proved that within the boundaries of good taste and good morals there is illimitable opportunity creatively, artistically, and dramatically, for the screen to rise to the highest levels," Mr. Hays states in his report.

Hays pointed out that there will never be a time in this or any other industry when individual grievances will not exist and need to be adjusted, and when there will not be groups which will demand legislation instead of cooperation. But an overwhelming number of responsible exhibitors, distributors, and producers fully understand that any act which would destroy initiative and enterprise in the Industry must endanger the investment in all theatre properties, make it impossible to serve large portions of the public with outstanding entertainment and hurt the small theatre now protected by the assurance of a constant and unfailing picture service.

The Hays report is of course in direct contrast with the theory behind the Neely-Pettengill block booking measure now pending before the present Congress. In a recent interview with the Canadian Moving Picture Digest Congressman Pettengill declared he was making every effort to get action on his bill, but gave no indication as to when he expected it to come up.

"There is enough elasticity in the trade structure of the industry and enough men of good will within it, exhibitors, distributors, and producers," Hays states, "to solve through self-regulation all its trade problems that exist or may arise from time to time."

Theatre Equipment and COMPLETE SUPPLIES

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.

Coleman Electric Co.
258 Victoria St.
TORONTO, ONT.

EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Famous Players Canadian Corp. Annual Shareholders Meeting, Toronto, April 15th

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

WARDOUR STREET is very very quiet this week. So are the Studios. I understand that there are fewer films in production over here at the present time than at any period in the last decade of the Industry's history. The three Hagen Studios have been closed down for weeks. Most of the others have reduced staff. Salaries have been cut. Pictures scheduled to go on the boards weeks ago are still delayed. Even the Round House and the Duke of Wellington, two Wardour Street Inns which are like second homes to most of the film men, are half-empty, and those who drink, drink sadly. Most serious of all, the Trade has a beaten, hangdog look about it. As C. A. Lejeune says in The Observer: "Everywhere shoulders are shrugged,, pessimism accepted. Good technicians are out of a job, looking for work and don't expect to find it. Every Friday, the few left in the studios wait, philisophically, for their notice. If not this week, next week, is the general feeling. People talk about the British film trade now as they would about the near-dead.

NEW ideas are needed, new blood must be brought in, new experiments have to be made, if the British Film Industry is ever to build itself up into a 'sane and solid industry'. There is one experiment that I for one would like to see tried — despite the vigorous head-shaking of those who are really wise. In a week or so, Columbia will be trade-showing a Zane Grey film called "Rangle River". So far as I know, there is nothing very unusual about the story, the actors or the production technique — what is unique is the fact that the film was made wholly and completely at Pagewood, Australia. An industry is being rapidly created there which may or may not do big things. I am not for the moment interested in the Australian aspect of the matter. What I am concerned with is its application to another part of the Empire.

IT has always been my earnest contention that British film companies could do far worse thon build studios in Canada. Large, fully-equipped studios producing first-class pictures. Australia, it seems to me is pointing the way. One of the reasons often given for the infrequent success of British pictures is the uncertainty of the English climate — the rain, the mists, the thick fog — which makes necessary the general use of artificial sets and thus prevents the director from giving real breadth and depth to his scenes. Canada's climate offers at least six months of warm weather and bright sunshine. But that to my mind is not the greatest of her attractions as a location for film studios. I can honestly say that I do not know of any one country not excluding the United States that offers so wide a variety of varying scenery as does the Dominion. To the East lies the Atlantic Seaboards with its rugged coasts and interesting fishing villages. Quebec has its historic citadel and its quaint old towns, French to the core with their colourful cottages and beautiful churches, the Laurentians with its innumerable lakes high up in the hills, cosmopolitan Montreal with its great port. Ontario offers the far-stretching forests, Algonquin Park and the primeval beauty of Timagami. Further west — the Prairies — the Rockies — the great Northlands. One could go on endlessly describing the natural settings for stirring dramas which Canada could provide to a clever producer.

THE few films which have been attempted in Canada to date have been made especially for the British quota market — they have been cheaply produced and little real effort has been taken. That is not what I intend. I am thinking of pictures like Gaumont-British's "Silent Barriers" which was partly filmed in the Rockies and is soon, I understand to be shown in Canada.

* * *

"PICKWICK PAPERS" TO BE FILMED

LAST September we heard rumours to the effect that M-G-M were going to follow their successful "David Copperfield" and "Tale of Two Cities" with another Dickens story "Pickwick Papers". The company now states that Joseph Menkiewicz has been assigned the production of this film and it is intended to have the cast mainly an English one. I understand that members of the research department are now in England making a special and detailed study of the original sites of the novel.

* * *

G-B SUBSIDIARY SHOWS PROFIT

Provincial Cinematograph Theatres Ltd., the chief subsidiary of the Gaumont British group has just announced a net profit of more than $2,500,000 for the year 1936. Thank goodness somebody is making money in this business.

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ANOTHER NEW OUTFIT

FROM the look of the personnel making up the new company which has bought Julius Hagen's studios at Elstree, the old idea that people who know nothing about the film business can nevertheless be successful in it seems to still hold sway over here. Apparently this time it's a group of "prominent industrialists" who have decided to take a crack at show business — Lord Grimthorpe (?), Eustace Watkins, who sells motor cars by the way, C. A. O. Berner, A. H. Maxwell, who is a prominent landowner, and two other gentlemen unbeknown to Wardour Street, make up the board. If his Lordship's title impresses you, just remember that that is what it is intended to do — every new-born firm in England always manages to have a knight or lord or baron on its board — adds dignity, don't y'know!

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"NON-STOP NEW YORK" SHOOTING

NOT much news from the Studios this week — I did hear that a local Uxbridge tradesman's business has been seriously affected by the recent suspension of London Films' "I, Claudius" — he is a baker and it seems that he had been doing a thriving business heretofore supplying the studio with large rounds of wholemeal bread, an imitation of the old Roman loaves, and used in the banquet scenes. Shepherd's Bush studio is very sad at present for the drastically reduced staff are working on their last picture "Non-Stop New York" — the mammoth air liner which I mentioned a few weeks ago is almost complete now and is a really creditable achievement. The weird dashboard with its innumerable instruments interested me — the machine has eight engines, a dining soloon and even a cocktail bar.

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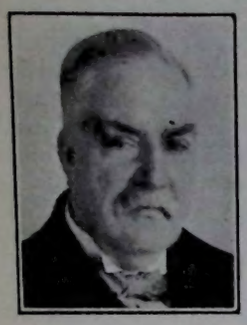
Conklin In Winnipeg



J. J. Conklin

FILM entertainment the past week in Winnipeg has all been excellent. Great crowds attended, the week being a school holiday. "Wings of the Morning", at the Metropolitan, and the Grace Moore picture at the Garrick, have proven so successful in their appeal to theatre patrons that they have won extension of their engagements for a second week. "The Last of Mrs. Cheyney", at the Capitol, presents Joan Crawford, Robert Montgomery and William Powell in the screen version of a very popular stage play. Judging from the interest this picture attracted on the opening day, business should be good all week. The Lyceum has an attractive double bill, while the Province presents a star new to eastern roles. Vaudeville at the Orpheum and Beacon is also well worth while so there has been no scarcity of good amusement. And this is likely to be the condition for some weeks to come, for several of the best film productions of the season are booked for early appearance here. Incidentally, it is interesting to note that "Silent Barrier", the Canadian picture based on the building of the Canadian Pacific railway, comes in to the Capitol in the near future.

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DEANNA DURBIN'S VISIT

Sending a current of delightful excitement through the crowd whenever she appeared, Deanna Durbin came back to Winnipeg, last week in a whirl of spontaneous affection from hundreds and hundreds of citizens.

Two years ago the 14-year-old girl arrived in Winnipeg from Los Angeles, quietly and unnoticed, to visit her grandmother. Now she has come on another visit, this time a movie idol, whose golden voice has gone straight to the hearts of movie and radio fans.

Jamming the rotunda of the Canadian Pacific railway station, they waited restlessly for the appearance of the child wonder, who, fresh to the glamor and high pressure of a movie career, is picked by critics as a coming great opera star.

Tired from the complex duties of keeping up with her singing work before the cameras and school studios, Deanna stepped from the train to face the most extraordinary demonstration that Winnipeg has seen for many a day.

"There she is", came the roar from the hundreds of throats and they pressed forward to almost sweep away the group of citizens who made up the welcoming party. A surging mass of delighted humanity, they followed her like a tidal wave through the tunnel that led from the station to the Royal Alexandra hotel.

Deanna, her lips quivering and her eyes moist, looked neither right nor left but to the Digest representative who was just beside her, she said:

"I'm sorry I couldn't stop to sign their autograph books, but if you'll tell them to send them to me in Hollywood, I'll be glad to."

Radio Film Digest

BY JAMES LEWIS SMITH

THE Columbia Broadcasting System has applied to the Federal Communications Commission for permission to construct one of the world's most powerful combined television and sound transmitters at the top of the Chrysler Building in New York City.

When fully modulated the proposed station will operate at a peak power of 30 kilowatts, which is equal to that of a transmitter soon to be constructed on the Eiffel Tower in Paris, and which previously had been described as the most powerful television station on earth.

The Chrysler tower was chosen as the best location for the transmitter after an exhaustive study of the whole New York skyline within a radius of one mile from that point, according to Dr. P. C. Goldmark, who is at the head of Columbia's television research department.

It may be remembered that from 1931-1933, Columbia was conducting television broadcasts, but abandoned the practise because of the realization that those coarsely defined images had little entertainment value. Since 1933, the CBS engineers and technicians have carried on extensive research on the requirements of up-to-date and high-definition — or clearer — television.

* * *

BEN BERNIE, the Old Maestro, who has just returned to California from a vacation in, of all places, Florida, will present Eddie Cantor as his guest on the American Can Company program over the NBC-Blue Network, Tuesday, April 13th, at 9.00 P.M. EST.

Ben will also introduce his new tenor, Pat O'Shea, whom the Old Maestro predicts will be tops in the field very soon. Cantor will also sing.

* * *

JOE E. BROWN, popular RKO-Radio comedian, has been appointed Master of Ceremonies for the May 1 broadcast by the Child Welfare League of America. The CBS program will originate in the Waldorf-Astoria Hotel in New York, and Joey is hoping to be able to be there in person. If this proves impossible, due to conflicting screen work, he will be cut in from Hollywood.

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PEOPLE'S Credit Jewellers, a local firm, are conducting a "Bingo" game via the radio these days. The procedure is as follows: You take a card, and on it write the letters C-R-E-D-I-T. Under these letters you place your own telephone number, for instance, WA. 4929. The announcer calls out numbers and letters over the air, and as soon as your complete telephone number has been read out, you call the studio, pronto. The winner receives a valuable prize from the People's Credit Jewellers. And I wonder how the theatres like that for competition! Program comes over Station CKCL, Toronto.

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THEATRE WANTED
Have you a theatre for sale in Toronto or Ontario? Apply
BOX 7 — DIGEST

Deanna Durbin, Universal Star, Revisits Old Home Town, Winnipeg.